

The Vengeance of Henry Jarroman

By ROY VICKERS.

SYNOPSIS.
The first installment of this thrilling story was published Tuesday. Start reading it today.
Henry Jarroman, 45 years old, has just been released from prison, to which he was sentenced for the murder of Charles Eddie. The collector, who brought his release, at his trial twenty years before, was the father of the boy who is now Henry Jarroman.
Jarroman asks his daughter, who was 5 years old when he was sent to prison, to tell him what she has done since he left. She tells him that she has become a rich man's daughter, and that she has married a man who is a great success in business.
Jarroman, who has been in prison for twenty years, is now a free man. He has a daughter who is a great success in business, and he has a son who is a great success in business. He has a daughter who is a great success in business, and he has a son who is a great success in business.

Continued from Yesterday.
CAMDEN HAD A DAUGHTER.
Theed lost the look of unctuous benevolence. He checked an impetuous question and then proceeded carefully.

"I have no doubt—I cannot doubt—that you believe what you say to be true. I may even say that I myself believe it to be true. But proof, my dear Jarroman—legal proof."
"Proof?" echoed Jarroman. "I obtained proof that would have been amply sufficient for any judge and jury in the land. Why did you not ask me for it? Why did you not ask me for it? Why did you not ask me for it?"

"And you learned this within six months of going to Dartmoor?" said Theed incredulously. "Why did you not attempt to communicate with the authorities? Of course, no doubt you did, and they refused to take action."

"I did not," said Jarroman, "and they would have taken immediate action had I done so. They could not have helped themselves. So far from stating my case to them, I will tell you that when I became ill and was taken to the prison hospital, I was unceremoniously humiliated by the dread that I might slip into delirium and betray the facts."

Theed looked at the other as if he again doubted his sanity. "But surely—if you had done so—" "If I had done so," interrupted Jarroman, "John Camden would have been hanged before I was released from prison. Or at least he would have been safe in the custody of the police. And what would it have profited me? John Camden should meet his death—at the hands of the executioner—at the hands of any one but me?"

Theed found himself clutching the arms of his chair. That appalling revelation of a father beyond a man's comprehension—would it be made again, or would the granite self-control guard against a second unveiling of that hell of hatred? Ah, the moment had passed. Beyond a twitching of the hands and lips, Jarroman had not dropped his mask again.

"That's what I've come out of prison for, Theed," said Jarroman, rising. "I don't mind telling you. It is not to your interest to thwart me by attempting to thwart me. You might draw up a will by which I leave everything to my daughter, will you? And now I think I will—set about my business."

Theed, too, had risen, and the two men faced each other. Jarroman was offering his hand. With a great effort Theed spoke.
"John Camden is dead."
Jarroman gave back as if he had been struck. A sound broke from his lips that was the sound of laughter divorced from humanity. Then abruptly his face was serious.

"You're joking," he said.
"John Camden committed suicide within a year of your conviction," stated Theed. As he spoke the beads of perspiration stood out on his fleshy brow.
Jarroman swayed, clutched at the table for support. Then he sank to the floor, crouching, his head bent to his knees. As Theed watched, horrified, dry, convulsive sobs shook the ex-convict's frame like the spasms of a physical torture. The sight of a strong man weeping apalls the imagination. It moves Theed to the extent that he almost forgot his own plans.

"Jarroman, Jarroman," he implored. "Pull yourself together. You are ill. You must see a doctor—a nerve specialist. Then he can tell you, but it recalled Henry Jarroman to reality—and remembrance.
His emotion ceased as suddenly as it had begun. He pulled himself upright and stood, saying nothing, his face ashen. "You let me see a doctor," he said. "You let me see a doctor, and you let me see a doctor, and you let me see a doctor."

"No, but—" The collector's words stammered in silence.
"I've made a fool of myself, Theed," said Jarroman at length. He spoke again in the slow, unemotional manner which had been his until the moment of his outburst. "But I'm not ashamed of it. A sudden involuntary expression of the emotions, eh? You can hardly blame a man for that when he had guarded himself night and day for twenty years."

"My dear fellow, I'm so glad you feel better," said Theed. "I beg—I implore you to let me take you to a nerve specialist. You are in a dangerous condition—it is not to be wondered at."
"It's nothing to do with nerves," said Jarroman. "Can't you understand that? Theed, for twenty years I've had that man's face before me day and night. Waking and sleeping, I have thought of nothing else. Three times—three times only, Theed—during that period, have I let my emotions stammer. Three times only, during that period, have I let my emotions stammer. Three times only, during that period, have I let my emotions stammer."

"Theed, I have a daughter who is a great success in business, and I have a son who is a great success in business. I have a daughter who is a great success in business, and I have a son who is a great success in business. I have a daughter who is a great success in business, and I have a son who is a great success in business. I have a daughter who is a great success in business, and I have a son who is a great success in business."

THE GUMPS.—Nasty Man.

WHAT'S THIS? ANOTHER ROAST? HE MUST LIVE ON RAW MEAT.
"ANDREW GUMP, INDEPENDENT CANDIDATE FOR CONGRESS—HE GOES TO WASHINGTON UNHAPPY AND ALONE—YES, AND HE WILL BE ALONE WHEN HE GETS THERE."



"CAN YOU IMAGINE, FAREMINDED VOTERS OF THIS DISTRICT, A DISTRICT THAT HAS BEEN REPRESENTED BY SOME OF OUR GREATEST CITIZENS WHO HAVE HELPED TO MOLD THE DESTINY OF THIS GREAT NATION, A CANDIDATE WHO HAS NEVER PRESCRIBED A SINGLE THING TO BENEFIT OUR CITY, COUNTY, STATE OR NATION—"



"THIS TAX DODGER PUT IN NOMINATION BY DISGRUNTLED POLITICIANS WHO WERE DRUMMED OUT OF THEIR PARTY BY THOSE WHO REFUSED TO ASSOCIATE FURTHER WITH MEN WHOSE CHARACTERS ARE AS BEAUTIFUL AS AN UNPAVED ALLEY—THEY PICKED THIS CHINLESS WONDER—WHY? BECAUSE HE HAD MORE MONEY THAN BRAINS—WITH A HEAD LIKE A DRIED GOULD AND A MOUTH THAT SAYS GOOD-BYE TO HIS NOSE AND HELLO TO HIS WATCH CHAIN—"



"THAT'S THE MEANEST GUY IN THE WORLD—HE WRITES WITH SATAN'S FORK DIPPED IN VIOLETS—NEEDS A HUMMING BIRD ALONG SIDE OF THAT GUY—GOSH—HOW I HATE HIM—"



NEW OFFERINGS IN WASHINGTON THEATERS

GARRICK.
"The Man on the Balcony."
Frank Smithson presented at the Garrick last night, "The Man on the Balcony," a comedy-drama by Emil Styrsky and Herbert Hall Winslow; adapted by Frank Smithson.

THE CAST.
(In the Prologue)
Gregory Wells..... Cyril Scott
Lloyd Sides..... Noel Leslie
Lester Gilbert..... Dan H. Roberts
Elihu Stuart..... Otis L. Smith
Ann Martha..... William L. Jones
Sally Reeves..... Noel Leslie
Judge Jarroman..... George H. Hovey
John Stuart..... Frank H. Brown
Dawson..... J. Strachan Young
Doyle..... Hal Briggs
Maurice Mene..... Leo Franko
Simon Vetter..... James H. Waters
George..... William L. Jones
Anderson..... William Walcott

By EARLE DORSEY.
Just why Mr. Smithson, the producer of "The Man on the Balcony," should select Washington for a try-out of this most amazing drama will always remain a mystery of the modern American theater.

"The Man on the Balcony" is offered as a comedy drama. Technically it is drama, but comedy—a thousand times no! As a play it takes rank as the outstanding piece of literary bolshermaking the current season yet afforded, while its direction would give any dramatist to frenzy. It supercedes Theda Bara's play, "The Blue Flame," as the modern classic of crass theater technique.

It opens with a prologue—a prologue that seems, for the moment, to have been momentarily lifted from the chronicles of H. Martell Watson's "Galloping Dick." A lady, pursued by a villain in costume, is rescued by an outlaw who bide the fellow begone. A moment or two later the outlaw is shot by the villain's men without the chance to marry the lady, who manifestly loves him devotedly at once.

The three acts that follow an attempt to spread this episode over a modern setting, in which the high-wire man conveniently steps into the lady's bedroom to save her from suicide, marries her out of the disgrace of illegitimate motherhood, pretexts her father from cornering the wheat market, outwits a famous detective and a few dozen others, only to be slain in the last act as he renounces love as a thing impossible in a highwayman's business.

"The Man on the Balcony" is a thing of gorgeous naïveté. It is as innocent in its aimlessness as "The Young Visitors." It gets its efforts wasted in a year of your conviction, stated Theed. As he spoke the beads of perspiration stood out on his fleshy brow.

STRAND.
Vandeville.
Described as a triumph in the art of torpedoes, "Dance Evolutions," an M. Golden presentation, featuring Viasta Maslova, supported by a superb company of graceful artists, headlines the vaudeville portion of the bill at the Strand this week, with Fre Weber and company in "At the Stage Door," and amusing ventriloquist idea given as an extra added attraction.

"Dance Evolutions" is without doubt one of the best offerings of such a character that Strand patrons have had the opportunity of seeing in years. Starting with Miss Maslova's "Dance of the Nile" one is carried through Russian, Spanish, Argentine, and other dances right up to the modern "Jazz."

Fred Weber and his company need no introduction to Washington. Mr. Weber is undoubtedly one of the most expert ventriloquists appearing before the public today, his imitation of a crying baby locked up in a sachel is a feat few ventriloquists have equaled.

La Fleur and Portia open the program with a symphonic offering and exhibit the strength far above the average, the act closing with spin by Mr. La Fleur while suspended in the air by his teeth that won applause. Armstrong and Tyson contribute some good songs and clever dances in "Bright Days," while Tudor Cameron and Johnny O'Connor, "The Apostles of Humor," kept the house in an uproar.

The photodramatic offering proves equally worth while. What better place for a "heart specialist" than a Turkish harem, where so many are broken? This was evidently the conclusion of the scenario of the Paramount picture, which headlines this portion of the bill, for he gives beautiful Mary Miles Minter, the star, a trip into that colorful atmosphere. Allen Forrest, Noah Beery, Roy Atwell, Carmen Phillips and James Neill appear in a supporting cast of equal merit.

Short film features and special orchestral numbers arranged by Arthur J. Manvell, including an overture, "Silver Swanee," by Schwartz, complete the bill.

CRANDALL'S.
Charles Ray in "The Deuce of Spades."
Comedy dominates the bill which engaged the lively interest of capacity audiences at Crandall's Theater yesterday and will continue to occupy the screen through Tuesday of the current week. The foremost offering is Charles Ray's new production, "The First National," "The Deuce of Spades," the contributory feature, Harry Pollard's latest comedy, "365 Days."

BELASCO.
Gertrude Hoffman.
Gertrude Hoffman, in the current attraction at the Belasco, reveals that she has lost none of that acute perception of what the public wants that has won for her the title of "America's foremost showwoman." It is here revue from start to finish, and not only the finest of the Shubert vaudeville offering to date but a show that surpasses a great many productions in the revue form that have played Washington at top prices.

Naturally, it is pre-eminently a dancing show, and Miss Hoffman has brought together some of the prettiest and most talented dancing girls that this city has seen. Moreover, they are amazingly youthful, if any are more than 10 years of age, they certainly don't look it. But even though dancing is featured strongly, there is everything else necessary to make a good revue. It is the second Shubert show to date where the comedy part of the program is really first-class throughout.

The show starts off with a wire-walking act by Tom and Betty Waters, who do their stunts in finished manner. Carey, Bannan and Marr sing none too well, but they help out so acceptably in the rest of the program that it is easy to forgive their vocal shortcomings. Jean McCoy and Ralph Walton present a pleasing nut comedy act, and then comes Gertrude Hoffman's dancing revue, featuring by a motion picture ballet of striking originality. There are also a fencing scene and a Fokine ballet, in addition to excellent solo dances by Ruth Zacker, Ferial Dewes, Margaret Langhorn, Harold Epner and Emma Kilgus. Miss Kilgus's dance was one of the high spots of the entertainment.

Miss Hoffman's own part included her "Stars and Stripes" dance, her impersonation of Harry Lauder, and her appearance with Leon Barte in a Russian dance drama. Managerial cares in no way affect her artistry, and she was welcomed as warmly as ever.

The second part presents a revue "Hello, Everybody," which rambles through a spectacular setting in the "Dan of the Forty Thieves," a Greek restaurant, Paris, the movies, the circus and Hawaii. Miss Hoffman sings Fannie Brice's famous song, "Mon Homme," and appears with Willie Lane in a comedy sketch. The latter brothers, Will and Harry, bring good comedy into their scenes, and the Hoffman Belles offer a chorus number of exceptional interest. The many members of the eleven-piece company help amply for their talents in "Hello, Everybody," and the production is one that Washingtonians who like good dancing and comedy won't want to miss.

PALACE.
Wallace Reid in "The Ghost Breaker."
Comedy reigns supreme on the program that Loew's Palace Theater offered to capacity audiences yesterday and which will continue at that playhouse for the balance of the current week. Wallace Reid is the star of "The Ghost Breaker," the adaptation to the screen of the famous stage success by Paul Dickey and Charles W. Goddard, in which Reid is supported by a highly notable cast that includes Lila Lee and Walter Hiers.

The story has been directed by Alfred Green from a scenario by Jack Cunningham, while the featured members of the cast are surrounded by a talented company that includes Arthur Carew, J. F. MacDonald, Frances Raymond, Snits Edwards and many others.

THE PRESIDENT.
The President Players last night presented at the President Theater "Turn to the Right," a comedy in a prologue and two acts, by Winchell Smith and John E. Hazard.

THE CAST.
Leaders..... Irving Kennedy
Joe Bacons..... Graham Valsey
Sally..... Henry Burt
Gilly..... Guy D'Ennery
Tuller..... Jerome Hayes
Nasty Bacon..... Helen Wiles
Jessie Strong..... Olive Mosher
Mrs. Bacons..... Jane Darwell
Eddie Tullinger..... Robert Love
Lester Morgan..... George Spavin
Eddie Tullinger..... Helen Blair
Callahan..... Emma Tewarden

The name of Winchell Smith has long been connected with successful comedy-dramas and in offering his romantic drama, "Turn to the Right," the President Players last night presented a production at the President Theater that was worthy of the original company.

Because of the record-breaking run of performances a few seasons back, the story of "Turn to the Right" is perhaps more or less well known. It deals with a young man stamped with a prison record, who returns to his home after several years to find his mother and sister about to be turned out of their home. With the aid of two pals of his prison days, who turn up unexpectedly, the trio thwart the plans of the village shynock and succeed in attaining a fortune through the manufacture of jam.

Of course, the young man wins his childhood sweetheart while his two pals also embark on the sea of matrimony.

In the character of Joe Bacons, the prodigal son, Graham Valsey offers a most convincing performance, while Henry Duffy and Guy D'Ennery, as his two pals give a performance that establishes them more firmly in popular favor.

Elleen Wilson offered a capable performance as Joe's sister, while Jane Darwell is truly lovable in the role of the mother, who never gave up hope that her son would return. Helen Blair is also deserving of honors in the role of Joe's childhood sweetheart, John Carmody, George Spavin, Duncan Penwarden and Olive Mosher add greatly to the success of the production.

acters of John Chilcote, member of Parliament, and John Loder, newspaper man, who took his place in politics and at home, visible in both roles throughout all of the pivotal scenes, the stage tricks that compelled him to jump behind hedges, through doorways and behind cupboards to effect the quick change essential to the portrayal of the two contrasting types seemed crude—as they were.

By the simple device of double-exposure photography, "The Masquerader" is lent an authenticity that its stage form could never hope to possess. Through the same medium, the full power of Mr. Post's gift for characterization is revealed.

Ruth Sinclair, in the role of Eve Chilcote, wife of the M. P. whose master vice dragged him down to degradation and death, while John Loder, his cousin, ascended to a place of power and won the love of his wife, acts with poise. Others are Edward M. Kimball, Lawson Butt, Herbert Standing, Barbara Tennant and Marjorie Manon.

The auxiliary attractions include a Lyman H. Howe novelty scenic reel of marked beauty and decided originality; new issues of the Metropolitan World Survey and Literary Digest's "Fun From the Press," and superb orchestral accompaniment notable for the delightful artistry of A. Luconi, clarinetist, and J. Arcazo, flutist, in the theme number of the score, "Dream of Love," directed by N. Mirsky. The concert overture consists of excerpts from Leoncavallo's "Pagliacci."

New Fruit Produced.
A new fruit, combining the taste of the peach and the tang of the almond, has just been produced by Dr. Jules Balme, plant wizard of the Mexican horticultural department, after seven years of experimentation.

ITALIAN SILK COMBINATION SUITS.
Greatly Reduced to \$6 Each
An unusual opportunity to secure beautiful Italian Silk Combination Suits in low neck and sleeveless style with tailored hemstitched top. White and pink; sizes 36 to 42. This same quality has been selling at a much higher price.

ITALIAN SILK VESTS.
In pink or white, low neck and sleeveless style, tailored top with beautiful eyelet or solid embroidery. \$3.50.
ITALIAN SILK MARVELFIT BLOOMERS.
Well reinforced to insure wear, with elastic at waist and knee. Pink, orchid and white; sizes 5 to 7. \$3.75.
Kitt Underwear Section, Third Floor.

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Fine Ribbed Cotton Combination Suits, with tailored tops, low neck, no sleeves, and knee lengths. \$1.50 regular sizes \$1.75 extra sizes
Combination Suits, high neck, long sleeves, ankle length, in medium-weight cotton. \$1.75 regular sizes \$2 extra sizes
Wool and Cotton Combination Suits, bodice style with ribbon straps; skirt finished tops, knee or ankle length. \$3 regular sizes \$3.25 extra sizes
Knit Underwear Section, Third Floor.

Novels.
New—and Good to Read
OLD CROW, by Alice Brown. \$2.
A story of New England life and character, which outlines a profound clash between the spiritual and the worldly.
NEIGHBORS HENCEFORTH, by Owen Wister. \$2.
The theme is France, Germany and the international destiny of the United States.
MILLIONS, by Ernest Poole. \$1.75.
A story of sudden wealth and the vistas it may open.
THE TALE OF TRIONA, by W. J. Locke. \$2.
THE VENERINGS, by Harry Johnston. \$2.
CHILDREN OF THE MARKET PLACE, by Edgar Lee Masters. \$2.
Book Store, Fifth Floor.

Women's Silk Hose.
150 Dozen Pairs
Special, \$1.75 Pair
The sort of Silk Stockings that you have been accustomed to paying much more for—at a price that means real savings for you.
All silk, silk with hile soles, and silk with hile tops and soles.
FULL FASHIONED
WANTED FALL SHADES IN ALL SIZES
Women's Hosiery Section, First Floor.

Silk Petticoats.
\$3.95 Is a Special Price for These
You will agree with us we feel sure when you see the charming styles and the fine quality of silks used in their making.
In silk jerseys are straight-lined, fringe-trimmed, deep-pleated flounce, two-tone effects, or scalloped ribbon-trimmed styles.
In radium are straight-lined models, with hemstitched hems.
Jersey tops, with taffeta or satin flounces—and the variety of colors is all that you could desire.
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